

HANDEL

NOVELLO'S ORIGINAL OCTAVO
EDITION

C. H. H. PARRY

THE GLORIES OF OUR
BLOOD AND STATE

LONDON NOVELLO & Co. L^{TD}

BACH

HAYDN

BEETHOVEN

MOZART

PURCELL

MENDELSSOHN

BRAHMS



NOVELLO'S ORIGINAL OCTAVO EDITION.

THE GLORIES OF OUR BLOOD AND STATE

A FUNERAL ODE

BY

JAMES SHIRLEY

SET TO MUSIC BY

C. H. H. PARRY.



LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND

THE GLORIES OF OUR BLOOD AND STATE.

James Shirley.

C. H. H. Parry.

Maestoso.

mp

cresc.

cresc. molto

f

dim.

dim

dim.

p

dim. sempre

CHORUS.

SOPRANO.

ALTO.

TENOR.

BASS.

mp

The

The

The

The

dim. - *pp*

B

f. *p*

glo-ries of our blood and state are sha - - dows Not sub -

glo-ries of our blood and state are sha - - dows Not sub -

glo-ries of our blood and state are sha - - dows Not sub -

glo-ries of our blood and state are sha - - dows Not sub -

B

pp

f. *p*

- stan-tial things; There is no ar - - - mour a- gainst fate

- stan-tial things; There is no

- stan-tial things; There is no ar - - - mour against

- stan-tial things; There is no ar - - -

p

no ar - - mour a - gainst fate; Death lays his cy - hand on -

ar - - mour against fate; Death lays his cy hand on

fate; Death lays his cy hand on -

- mour against fate; Death lays his - cy -

cresc.

cresc.

kings: Scep-tre and crown Must tumble down,

cresc.

kings: Scep-tre and crown Must tumble down,

cresc.

kings: Scep-tre and crown Must tumble down,

hand on kings: Scep-tre and crown Must tumble down,

cresc.

cresc.

sf

p

D

p

And in the dust be e - qual made With the poor crooked scythe the

p

And in the dust be e - qual made With the poor crooked scythe

p

And in the dust be e - qual made With the poor crooked scythe and spade, the

p

And in the dust be e - qual made With the poor croo -

D

p

poor crooked scythe, with the poor
the poor crooked scythe, the poor crooked scythe
poor crooked scythe, the poor croo - - - ked
- ked scythe, the poor crooked scythe and spade

croo - ked scythe and spade.
and spade.
scythe and spade.

dim. *mp* *dim.*

pp

E *Allegro molto.*

Some men with swords may reap the field, And plant fresh

E *Allegro molto.*

Some men with swords

lau-rels where they kill; Some men with

Some men with swords may reap the

may reap the field, And plant fresh lau-rels where they

swords may reap the field, And plant fresh laurels where they

And plant fresh lau-rels where they

field, And plant fresh lau-rels where they

kill; But their strong nerves at last must yield;

kill; But their strong nerves at last must yield;

kill; But their strong nerves at last must yield;

kill; But their strong nerves at last must yield;

They

They

They

They

f

sf

tame but one an - oth - er still:

tame but one an - oth - er still:

tame but one an - oth - er still:

tame but one an - oth - er still:

mp

mp

mp

mp

mp

sf

Ear - ly or late, They stoop to
 Ear - ly or late, They stoop to
 Ear - ly or late,
 Ear - ly or late,

cresc.
dim. fate, And must give up Their mur - mur-ing
dim. fate, And must give up *dim.* Their mur - mur-ing
 They stoop to fate, And must give up Their mur - mur-ing
 They stoop to fate, And must give up Their mur - mur-ing

dim.
 breath.
 breath.
 breath.
 breath.

sempre dim. *pp*

H

*cresc. molto**ff*

When they, pale cap - tives, creep to death.

When they, pale cap - tives, creep to death.

When they, pale cap - tives, creep to death.

When they, pale cap - tives, creep to death.

When they, pale cap - tives, creep to death.

H

*p cresc.**ff*

dim.

pp

K *Maestoso come prima.*

p The gar-lands wither on your brow, Then boast no more
p The gar-lands wither on your brow, Then boast no more
p The gar-lands wither on your brow, Then boast no more
p The gar-lands wither on your brow, Then boast no more
mp The gar-lands wither on your brow, Then boast no more

cresc. *mf*

cresc. your might - ty deeds: Up-on death's purple al - tar now. See where the vic - tor vic-tim
cresc. your might - ty deeds: Up-on death's purple al - tar now. See where the vic - tor vic-tim
cresc. your might - ty deeds: Up-on death's purple al - tar now. See where the vic - tor vic-tim
cresc. your might - ty deeds: Up-on death's purple al - tar now. See where the vic - tor vic-tim
cresc. your might - ty deeds: Up-on death's purple al - tar now. See where the vic - tor vic-tim

f *cresc.*

ff bleeds: Your heads must come, must come
ff bleeds: Your heads must come, must come
ff bleeds: Your heads must come, must come
ff bleeds: Your heads must come, must come

molto riten. *p*

ff bleeds: Your heads must come, must come
ff bleeds: Your heads must come, must come
ff bleeds: Your heads must come, must come
ff bleeds: Your heads must come, must come

ff *molto riten.* *dim.*

pp
To the cold tomb.
pp
To the cold tomb.
pp
To the cold tomb.
pp
To the cold tomb.

Tempo
pp
poco cresc.

M
p
On - ly the ac - tions of the

Più moto, tranquillo.
M
p

just Smell sweet, and blos - som in their dust, and
On - ly the ac - tions of the just Smell sweet,

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[illegible]

blossom, smell sweet and blossom in their dust
 blossom, smell sweet and blossom in their dust
 blossom, smell sweet and blossom in their dust
 blossom, smell sweet and blossom in their dust

N Meno mosso.
 N Meno mosso.

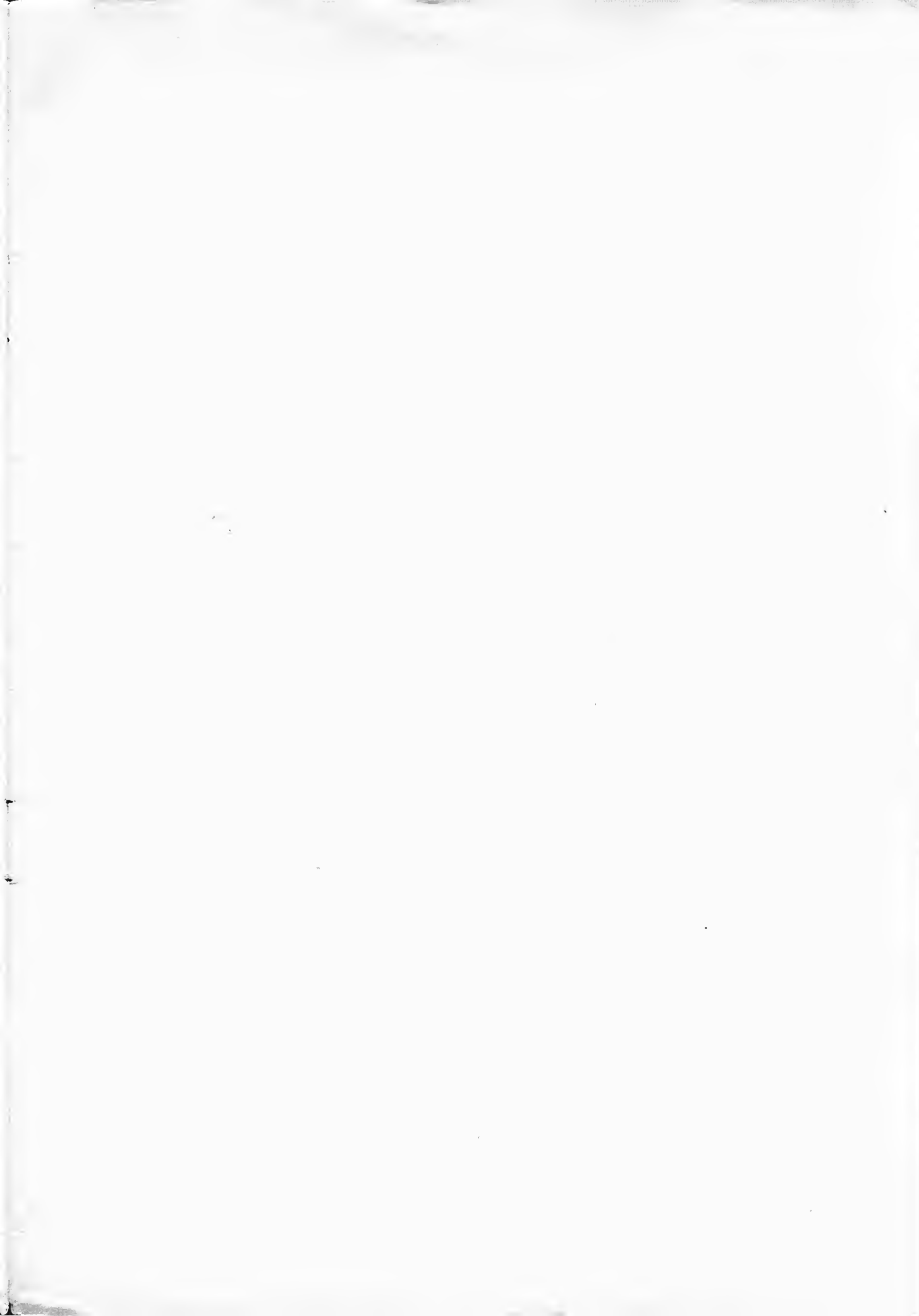
p *f* *dim.* *pp*
 On-ly the actions of the just Smell sweet, and blos - som in their dust.

p *f* *dim.* *pp*
 On-ly the actions of the just Smell sweet, and blos - som in their dust.

p *f* *dim.* *pp*
 On-ly the actions of the just Smell sweet, and blos - som in their dust.

p *f* *dim.* *pp*
 On-ly the actions of the just Smell sweet, and blos - som in their dust.

f *dim.* *p*
 On-ly the actions of the just Smell sweet, and blos - som in their dust.







MODERN CHORAL WORKS

Arthur Bliss

Pastoral

Lie strewn the White Flocks

Solo for MEZZO-S.

Vocal Score, 5s. 0d.

The words of Arthur Bliss's "Pastoral" have been described as "a little anthology of bucolic verse," the authors of the seven poems being Ben Jonson, John Fletcher, Poliziano (translated by E. Geoffrey Dunlop), Robert Nicholls, and Theocritus (translated by Andrew Lang). The work has been specially welcomed by small choral societies who wish to keep in the current of modern music, for it calls for only a few dozen voices and it is scored only for solo flute, drums, and string orchestra. The mezzo-soprano solo may be omitted. Time of performance, *about 30 Minutes.*

Full Score and Orchestral Parts on Hire.

Arthur Bliss

Morning Heroes

*A Symphony for Orator, Chorus,
and Orchestra*

Vocal Score, 7s. 6d.

A heroic ceremonial work written in memory of the composer's brother and other comrades killed in battle. In composing his homage to the spirit of war-heroism throughout the ages Bliss went to various sources for his text—Walter Leaf's translation of the Iliad, Walt Whitman's "Drum-taps," the Chinese poet Li-Tai-Po, Chapman's Iliad, Wilfred Owen ("Spring Offensive") and Robert Nicholls ("Dawn on the Somme"). Although the choral music demands the services of a first-class choir, it is free from excessive difficulty. Choirs have been known to give fully adequate performances of the work after less than two months' study.

A large orchestra is required, but provision is made for the omission of extra instruments and the use of a normal symphony orchestra.

Time of performance, *about 1 Hour.*

Full Score and Orchestral Parts on Hire.

George Dyson

Quo Vadis

*For S.A.T.B. Soli,
Chorus and Orchestra*

Vocal Score, 7s. 6d.

Composed for the Three Choirs Festival, Hereford, 1939, the work is designed as a cycle of sacred poems in separate numbers but having a connected sequence of thought. Some of the numbers are for smaller choral sections and the scoring is for normal symphony orchestra.

"Throughout the work the composer's aim is simplicity. . . . The music has a natural spontaneity, an easy flow. . . . Dyson has already convinced us that he is a master of colour-harmony; and the sumptuous richness of his ensembles is striking as the result of design felt at the beginning." *Musical Opinion.*

E. J. Moeran

Nocturne

Poem by ROBERT NICHOLLS

Solo for BAR.

Vocal Score, 2s. 6d.

The work was composed for the Norwich Philharmonic Society, and is dedicated to the memory of Frederick Delius. It is a sincere and moving setting of a fine poem. The vocal writing (mainly in eight parts) is modern in outlook without being unduly difficult. A competent orchestra (particularly wind) is essential. *About 15 Minutes.*

Full Score and Orchestral Parts, MS.

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